

THE NEW Amberola Graphic

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25¢ the copy

SUMMER 1974

Nº 10

Gems from The Talking Machine World

May 15, 1907

EXCHANGE OF OLD VICTOR RECORDS

In order to retire the records made by Mme. Melba previous to the series made by her this spring, the Victor Talking Machine Co. recently made a very liberal exchange proposition to those dealers who still had the old records in stock. There are seventeen numbers in the old list, and the Victor Co. offered to accept them on a three for one basis, the offer closing on May 15. It was stipulated, however, that orders for new Melba records only should accompany the returns. As the new records are 40 per cent. lower in price than the old ones and full cost price was allowed on the latter the liberality of the exchange plan may be realized.

Jobbers expressed themselves as highly pleased with the Victor Co.'s position.

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November 15, 1907

BETTINI PHONOGRAPH CO. RETIRE

From Business and Lease Their
Premises at 156 West 23d Street

The Bettini Phonograph Co., organized by a number of dealers in New York, Brooklyn and Union Hill, N.J., on a jobbing co-operative basis, and located at 156 West 23d Street, New York, have quit the business. The scheme failed to work, notwithstanding the potent prophecies of Marcus Aurelius Miller, the promoter. Their store is now occupied by the Alcohol Utilities Co., who acquired the lease

for the remainder of the term. Guy G. Warner, Brooklyn, and Fred Loeffler, of Union Hill, both successful and well-to-do dealers, were the moving spirits in the enterprise.

* * * * *

October 15, 1906

A tall hall (grandfather's) clock, constructed of graphophones and records, is one of the novelties in the window of the uptown branch of the Columbia Phonograph Co., at 872 Broadway. The body of the clock, containing the mechanism, is made of one of the old-style graphophones. The face is a 12-inch record, the word Graphophone taking the place of the figures, while across the face are the two words "on time." The supports are made of X P records and the base of disc records. A 7-inch disc record forms the pendulum and the weights are made of mandrills of the X P style machines.

* * * * *

November 15, 1907

As an illustration of how the new Edison Ideal phonograph, that retails at \$125, is selling, C. B. Haynes, of C. B. Haynes & Co., Richmond, Va., says he received a machine at four o'clock and before six of the same day it had been snapped up. A half dozen inquiries for others followed, but he was unable to get another for some time. The company are away behind in orders for the Ideal. The cabinet (over)

Summer, 1974

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05819

Editor: Martin Bryan

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\$1.75, half page
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.01, per word, classified

Any advertisement may be run in four consecutive issues for the same rate as three. For quarter, half and full page ads please include an ad copy set up exactly as you wish it to appear. For types of advertisements not covered above, write for prices.

Back issues: Issues no. 1-4 (approximately 30 pages, available only as a single issue) - 60¢

no. 6 - 15¢

nos. 5, 7, 8, 9 - 25¢ each

(cont. from page 1)

and cover of this splendid machine is mahogany, piano finish, the mechanism and parts being oxydized bronze finish throughout, and it is extremely handsome in appearance.

We regret to report that our series of reprints has been interrupted. Our friends at Troll Press (under the bridge!) recently suffered an extensive fire. It will take them awhile longer before they are able to resume their business and consequently we have nothing new to offer with this issue.

- GRAPHOPHONE CONCERT POSTER -

We have had reproduced for our customers an authentic poster (circa. 1900) announcing a Graphophone concert. In color and appearance it is just like the original, which was found folded up inside the box of a "Columbia Grand" record!

Our reproduction is quite eye-catching and will add a great deal to your display; it is especially effective if framed.

Color: dark red on off-white paper (as original)
Size: 15" long, 7" wide

Prices: 1 - 50¢ ppd.
2 - 90¢ "
3 - \$1.25 "

Posters will be mailed in a sturdy tube to avoid creasing for 10¢ extra (this is the cost to us for tubes).

MARIO ANCONA: AN APPRECIATION

by
Bob Stone

To date, the most comprehensive history of the Chicago Opera Company during the first two decades of its existence is to be found in Edward C. Moore's Forty Years of Opera in Chicago, although it is to be regretted that the author chose the gossip columnist's approach to his material rather than that of the responsible historian. Mr Moore is also guilty of some quite unfounded judgments; it is the purpose of this article to correct one of the most flagrant of these; i.e., his assertion that the Italian baritone Mario Ancona "had been...fairly competent though never first class."

This belittlement, so far as I know, represents the opinion of a minority of one, and is approximately 359 degrees wide of the mark. As a matter of fact, Ancona really was vulnerable to criticism on two counts: his stage presence was distinguished more for dignity than dynamism, and his musicianship was not above reproach. But there is copious evidence that Ancona was the possessor of the most beautiful baritone voice of his generation, not excepting Battistini and Renaud, his two chief rivals in this respect. A typical instance of critical acclaim is this excerpt from a review by Jerome D. Bohm, Music Editor of the New York Herald Tribune, of a reissue of one of Ancona's 1907 Victor Red Seal recordings: "Of incomparable beauty is Mario Ancona's voicing of 'Eri tu'....No baritone of the present day has a voice which is comparable in texture with Ancona's, which may be described as having the sheen of velvet in the sunlight."

Born at Livorno (Leghorn) in 1860, Ancona was originally trained for the diplomatic service; but when his vocal potentialities were discovered he decided upon an operatic career. A successful debut at Trieste in 1891 led to an immediate engagement at La Scala, where he sang during the 1892 season. He appeared that same year at London's Olympic Theatre, also at Covent Garden: the beginning of a ten years' engagement. His performance in the great third act finale of Verdi's Ernani (1892) was highly praised by no less a critic than Bernard Shaw, although Shaw found his acting "a trifle too Italian-operatic; his fold of the arms and shake of the head when Ernani insisted on being beheaded were overmuch in the manner of Mr Lenville." For the benefit of those unfortunates who have never read Dickens' Nicholas Nickleby, Mr Lenville was the ranking tragedian of the Vincent Crummies troupe, which remains to this day the perfect fictional archetype of the provincial repertory theatre company.

As Tonio in I Pagliacci, Ancona was pronounced by Hermann Klein "admittedly the best of his day, and made a tremendous hit with the Prologue."

Ancona's dramatic limitations inspired an amusing commentary by Shaw in 1894: "Ancona's Rigoletto was a disappointment. Considering that...he has exactly the voice for which the part was written---a rich baritone of such range as to enable him not only to sing with ease up to G, but to keep singing for pages together above the bass stave, as if that were the middle of his voice---great things were expected of him, and I am almost compelled to admire the ingenuity with which he avoided doing them. In all the less important moments he was tremendous, or looked as if he were going to be; but when the crises arrived, and one expected those terrific explosions of ferocity of paroxysms of abasement which are the great opportunities of the part, he somehow

slipped round them with an entirely gentlemanlike aversion to anything like making a scene....He sang the music with consummate ease...but after Maurel, who only gets through the music by an occasionally almost painful exercise of vocal ingenuity, he made no mark."

In 1894 Shaw found Ancona's Valentine in Faust "the best we have had for a long time. His 'Dio possente,' sung in the original key with great expression and with a magnificent high G, was one of the features of the representation. But he should go over the part with the book some morning, for he has forgotten the exact notation of one or two passages." But alas, when Ancona recorded that aria for Victor thirteen years later, it was all too evident that the singer had neglected to follow Mr Shaw's advice. Even 'Eri tu,' which Bohm praised so extravagantly and which was reissued on the reverse side of 'Dio possente,' is marred in its second phrase by two deviations from the printed page.

During the four seasons between 1893 and 1897 Ancona was the principal Italian baritone at the Metropolitan, also singing Wolfram in Tannhäuser and Telramund in Lohengrin. He appeared regularly at La Scala from 1895 to 1905, then returned to this country as a member of Oscar Hammerstein's Manhattan Opera Company, singing there from 1906 to 1908. Vincent Sheean, in his biography of Hammerstein, recalls Ancona as "the owner of a superb natural voice." But for some reason Hammerstein developed an antipathy to Ancona; casting about toward the end of the 1907-08 season for an excuse not to renew the baritone's contract, the impresario poked his forefinger into Ancona's well-upholstered midsection, saying, "You'll have to get rid of that if you expect to sing for me." "But," protested Ancona indignantly, "That is my chest!" Notwithstanding, Ancona was not re-engaged, despite his great popularity both with the press and public.

Ancona was again the principal baritone at La Scala from 1908 to 1913, then came back to this country to participate in the Boston Opera's last full season. Quaintance Eaton's history of that institution tells us that "the dapper Mario Ancona, that tried-and-true baritone of at least twenty years' experience, had learned along the way how to sing, and escaped twenty faults of the new generation." And finally Ancona rounded out a quarter century's career in 1915-16 with the Chicago Opera, where he somehow incurred the ill-will of Mr Moore as narrated above. He taught voice thereafter, and died in Florence in 1931.

Ancona's recording activities included nine cylinders for Bettini in 1897, twenty-six selections (both cylinder and disc) for Pathé in 1905-06, two Edison cylinders in 1906 and nineteen Victor Red Seals in 1907-08. The Victors form the bulk of his surviving recorded heritage; according to the American Record Guide, they reveal "a beautiful voice, round in tone, freely and smoothly produced;" while Julian Morton Moses, in his Collector's Guide, finds them a "nobility of style so characteristic of a bygone day."

At last accounts Ancona was still survived by a son---a San Francisco dentist---who was making every effort to assemble a complete library of his father's recordings. Fellow-collectors may have seen Dr Ancona's "want ads" in Hobbies Magazine.

While the baritone's Victor Red Seals may not retain, in the upper range, all the remarkable freedom of emission so often noted in the 1890's, the exceptional voice quality is still there to provide a reductio ad absurdum to Mr Moore's irresponsible stricture on one of the great Golden Age singers.

Victor Talking Machine Company
60000 and 70000 Series

Artist Index

Compiled by William R. Bryant

The 60000 (10") series may be found in issue no. 7; the 70000 (12") series appears in no. 9.

Aleichem, Sholem (humorist)
60144

Bayes, Nora (comedienne)

60013	60114	70015
60019	60115	70016
60023	60117	70019
60041	60127	70020
60112	60129	70030
60113	60130	70038

Cawthorn(e), Joseph (comedian)
70098

Cohan, George M.

60042	60044	60052
60043	60045	70039
	60049	

Crawford, Clifton (actor)
70028

Devriès, David (tenor)
70021 70025

Dunlap, Marguerite (contralto)
60058 60096

Gilbert, Mme.
70025

Hambourg, Mark (cellist)
60064 60065

Victor Herbert's Orchestra

60046	60086	70066
60047	60087	70067
60050	60088	70068
60051	60089	70070
60053	70046	70075
60054	70047	70077
60056	70048	70082
60067	70049	70089
60071	70050	70090
60074	70053	70091
60080	70055	70092
60085	70056	

Hilliard, Robert (actor)
70057 70058 70093
70059

Hinkle, Florence (soprano)
60079 60111 70085
60082 60128 70105

Imperial Russian Balalaika Orch.,
W. W. Andreef, conductor
60035 60038 70034
60036 60039

Janis, Elsie (comedienne)
60090 60091 60093

Kimball, Agnes (soprano)
60070 60099 70064
60081 70054 70084

La Forge, Frank (pianist)
60048 70040 70045
60063 70043 70065

Lauder, Harry (comedian)
60000 60140 70095
60001 60141 70096
60002 60142 70097
60003 60143 70104
60004 70000 70106
60005 70001 70107
60006 70002 70108
60007 70003 70110
60008 70004 70112
60009 70005 70113
60010 70006 70114
60011 70007 70115
60018 70008 70116
60021 70009 70117
60028 70010 70118
60094 70013 70119
60105 70018 70120
60106 70060 70121
60107 70061 70122
60110 70062 70123
60138 70063 70124
60139 70076 70125

Lejeune, Gabrielle (soprano)
70025

Ring, Blanche (comedienne)
60015 60017 60025
60016 60024 60032

Lemmone, John (flute)
60026 60033 70032
60027 70023 70041
60029 70026 70074
70029

Romaine, Margaret (soprano)
60118 60122 60133
60119 60124 60135
60131

MacDonald, Christie (soprano)
60060 60101 70099
60061 60102

Sassoli, Ada (harp)
60034 70031 70088
70027 70087

MacFarlane, George (baritone)
60118 60125 60137
60120 60132 70109
60121 60134 70111
60123 60136

Shackleton, Ernest (explorer)
70014

Stone, Frederick A. (comedian)
70033 70042 70044

Marsh, Lucy Isabelle (soprano)
60012 60073 70017
60031 60077 70024
60037 60078 70035
60040 60092 70037
60055 60096 70051
60057 60098 70069
60058 60100 70071
60059 60103 70072
60062 60104 70083
60066 60116 70086
60068 60126 70094
60069 70011

Victor Opera Quartet
70052 (Marsh, Baker, Macdonough
and Werrenrath)
70073 (Marsh, Dunlap, Macdonough
and Werrenrath)

Victor Opera Sextette
70036 (Marsh, Dunlap, Werrenrath,
Wheeler, Macdonough and
Hooley)

Victor Opera Trio
60097

Montgomery, David Craig (comedian)
70033 70042 70044

Wakefield, Henrietta (contralto)
70101

Murphy, Lambert (tenor)
60083 70080 70102
60108 70081 70103
60109 70100

Werrenrath, Reinald (baritone)
60060 60102 70099
60072 60108 70103

Norworth, Jack (comedian)
60014 60022 70019
60020 60030 70038
70016

Peary, Robert E. (explorer)
70012

Pollock, Frank (tenor)
70101

Rider-Kelsey, Corinne (soprano)
70022

Riley, James Whitcomb (poet)
60075 60095 70079
60076 70078

The next two pages are in the
series of Edison wax Amberol
Records we have been furnishing.

In future issues we will be offer-
ing information on such obscure
records as:

Star (Hawthorne & Sheble)
Victor 8" Records
Columbia BC Cylinders

Finally, Jim Tennyson has begun
a major work on the Canadian
Victor Company and we hope to
start this within a short time.

622	-	Tales of Hoffman - Barcarolle	Metropolitan Quartet
623	-	Where the River Shannon Flows	Will Oakland and Male Chorus
624	-	Lo! Hear the Gentle Lark (Should be "Here")	
			Carmine Stanzione and Adolph Finkelstein
625	-	Those Songs Mother Used to Sing	Elizabeth Spencer
626	-	Down on the Mississippi	Premier Quartet
627	-	My Ramapo - Indian Novelette	American Standard Orchestra
628	-	I Feel Religion Coming On	Arthur Collins
629	-	Norma - Hear Me, Norma	Inez Barbour and Elizabeth Spencer
630	-	General Heyward and Our Glorious Banner Marches	U. S. Marine Band
631	-	Gee, But It's Great to Meet a Friend From Your Home Town	
			Billy Murray and Chorus
632	-	John Anderson, My Jo	Irving Gillette
633	-	I Hope I Don't Intrude	Charles Daab
634	-	Before the Dawn	Berrick von Norden
635	-	(a) The Son of God Goes Forth to War (b) Now the Day is Over	
			Edison Mixed Quartet
			Sousa's Band
636	-	Jolly Fellows Waltz	Arthur C. Clough
637	-	Let Me Call You Sweetheart	Premier Quartet
638	-	The Jingle of Jungle Joe	
639	-	Meet Me To-Night in Dreamland Medley Waltz	New York Military Band
640	-	Mignon - Selection	National Military Band
641	-	As it Began to Dawn	Edison Mixed Quartet
642	-	I'm Falling in Love With Some One	Berrick von Norden
643	-	Somewhere	Irving Gillette and Chorus
644	-	Genius Loci	Kaltenborn String Quartet
645	-	(a) Thy Beaming Eyes (b) Mighty Lak' a Rose	Elizabeth Spencer
646	-	Under the Yum, Yum Tree	Arthur Collins and Byron G. Harlan
647	-	Levy-Athan Polka	Charles Daab
648	-	Stop, Stop, Stop	Billy Murray and Male Chorus
649	-	Swing Me High, Swing Me Low	Elizabeth Spencer and Frank Ormsby
650	-	Les Sirenes Waltz	American Standard Orchestra
651	-	Peek-a-Boo	Will Oakland and Male Chorus
652	-	Il Trovatore - Home to Our Mountains	Mary Jordon and Harry Anthony
653	-	Hop Scotch - Barn Dance	Alexander Prince
654	-	Little Annie Rooney	Arthur C. Clough and Chorus
655	-	Come, Josephine, In My Flying Machine	Ada Jones, Billy Murray & Cho.
656	-	Elfentanz Valse - Concert Waltz	Sousa's Band
657	-	The Revival Meeting at Pumpkin Center	Cal Stewart
658	-	When the Corn is Waving	Knickerbocker Quartet
659	-	Tannhäuser - Pilgrims' Chorus	Edison Concert Band
660	-	Grand Baby, or Baby Grand	Ada Jones
661	-	Does the Girl You Left Behind Ever Wish You Back Again?	Manuel Romain
662	-	Day Dreams	Marie Narelle and Berrick von Norden
663	-	The Two Poets	Golden and Hughes
664	-	Girimeo Polka	Clarinet Duet with United States Marine Band
665	-	Red Pepper Rag	New York Military Band
666	-	My Southern Rose	Elizabeth Spencer
667	-	I Love the Name of Mary	Frank X. Doyle
668	-	I Love It	Arthur Collins and Byron G. Harlan
669	-	Put Your Arms Around Me, Honey	Ada Jones and Chorus
670	-	Crushed Tragedian	Ada Jones and Len Spencer
671	-	Officer of the Day and The Hurricaine Two-Steps	
			National Promenade Band
			National Promenade Band
672	-	My Cavalier Waltz	Billy Murray
673	-	The Piano Man	
674	-	Let Me Live and Stay in Dixieland	Billy Murray and Male Chorus
675	-	Larry O'Gaff Medley	Charles D'Almaine

676	- All Aboard for Blanket Bay	Harry Anthony and James F. Harrison
677	- Congressman Filkins' Home Coming	Steve Porter and Byron G. Harlan
678	- I Don't Believe You	Ada Jones and Billy Murray
679	- Three Quotations - No. 1, "The King of France"	Sousa's Band
680	- Tell Mother I'll Be There	James F. Harrison and Mixed Quartet
681	- Rock Me to Sleep, Mother	Will Oakland
682	- Danny Deever	Marcus Kellerman
683	- Naughty Marietta - Dream Melody Intermezzo	Victor Herbert and His Orchestra
684	- My Ain Countrie	Irving Gillette
685	- Jack and Jill Medley	Empire Vaudeville Co.
686	- Young America Polka	Charles Daab
687	- Bonnie Doon	Marie Narelle
688	- Winter Song	Knickerbocker Quartet
689	- Medley of French-Canadian Airs	Edison Concert Band
690	- Triumphal March	New York Military Band
691	- Some of These Days	Sophie Tucker
692	- That's Why I Never Married	Billy Murray
693	- Song-Bird - Intermezzo	Charles Daab
694	- Gee! But the Moon Makes Me Lonesome	Manuel Romain
695	- There's Something About You, Dear, That Appeals to Me	Ada Jones and Billy Murray
696	- Don't Wake Me Up, I am Dreaming	Arthur C. Clough
697	- Virginia Reel	National Promenade Band
698	- Below the Mason-Dixon Line	Arthur Collins
699	- Rainbow	Ada Jones and Billy Murray
700	- Uncle Fritz's Birthday	Len Spencer and Co.
701	- Birds of the Forest - Gavotte	Guido Gialdini
702	- For Killarney and You	Frank X. Doyle
703	- On San Francisco Bay	Billy Murray and Male Chorus
704	- Wild Rose	Victor Herbert and His Orchestra
705	- Homeland	Elizabeth Spencer and Male Chorus
706	- What a Friend We Have in Jesus	Edison Mixed Quartet
707	- Spinning Song (Litolf)	Karel Bondam
708	- The Bridge	Knickerbocker Quartet
709	- 'Tis But a Little Faded Flower	Harry Anthony and James F. Harrison
710	- Wait Till the Clouds Roll By	Will Oakland and Chorus
711	- The Shepherds' Dance	Charles D'Almaine
712	- Darling Nellie Gray	Metropolitan Quartet
713	- In Good Time Town	Premier Quartet
714	- Dragons de Villars Overture	Garde Republicaine Band
715	- Kerry Mills' Pawtucket Slide	New York Military Band
716	- Missouri Jow	Sophie Tucker
717	- Sweet Old Rose	Manuel Romain
718	- Down at Finnegan's Jamboree	Charles D'Almaine and Co.
719	- Baby Rose	Billy Murray
720	- The Mississippi Dippy Dip	Arthur Collins and Byron G. Harlan
721	- Montrose March	New York Military Band
722	- They're All Good American Names	Bob Roberts
723	- Dixie Gray	W. H. Thompson
724	- Prettiest Little Song of All	Charles Daab
725	- All Alone	Ada Jones and Chorus
726	- Down in the Old Meadow Lane	Frank X. Doyle
727	- Huskin' Bee Medley - Virginia Reel	National Promenade Band
728	- Steamboat Bill	Edward Meeker
729	- Naughty Marietta - Selection	Victor Herbert and His Orchestra
730	- The Harp That Once Thro' Tara's Halls	Irving Gillette with Chorus
731	- Jesus, Lover of My Soul	Edison Mixed Quartet

JOHN McCORMACK

by John Buscemi
(continued)

Continued in this issue is the numerical listing of McCormack's Victor Records. The column at the right indicates the double-faced numbers of those selections kept in the catalogue when Victor began issuing double-faced Red Seal Records.

In issue 8 there is a blank after no. 74328. The selection for this number is: La Traviata - "De' miei bollenti spiriti"

87563	- renumbering of 87078, above	
87571	- When Night Descends - (with Fritz Kreisler)	3020
87573	- Since You Went Away - (with Fritz Kreisler)	3022
87574	- O Cease Thy Singing, Maiden Fair - (with Fritz Kreisler)	3020
87576	- The Last Hour - (with Fritz Kreisler)	3023
88215	- Lucia di Lammermoor - "Fra poco a me ricovero" (reno. 74223)	6196
88216	- Carmen - "Il fior che avevi a me" - (renumbered 74218)	6200
88217	- L'Elisir d'Amore - "Una furtiva lagrima" - (reno. 74219)	6204
88218	- La Bohème - Racconto di Rodolfo, "Che gelida manina" - (renumbered 74222)	6200
88230	- Faust - "Salve, dimora" - (renumbered 74220)	6203
88245	- Daughter of the Regiment - Romanza, "Per viver vicino" (renumbered 74221)	6203
88249	- Lucia di Lammermoor - "Tu che a Dio spiegasti l'ali" (renumbered 74224)	6196
88453	- La Traviata - "Parigi o cara" - (with L. Bori) (reno. 89126)	10006
88479	- Angel's Serenade - (with Fritz Kreisler) (renumbered 89103)	8033
88481	- Ave Maria (Bach-Gounod) - (with Kreisler) (renumbered 89104)	8032
88482	- Le Nil - (with Fritz Kreisler) (renumbered 89105)	
88483	- Berceuse from Jocelyn - (with Kreisler) (renumbered 89106)	8032
88484	- Ave Maria (Schubert) - (with Kreisler) (renumbered 89107)	8033
89044	- La Bohème - "Ah, Mimi, tu piu" - (with G. Mario Sammarco)	
89080	- Rigoletto - Quartet, "Bella figlia dell' amore" - (with Lucrezia Bori, Josephine Jacoby and Reinald Werrenrath)	10006
89103	- renumbering of 88479, above	8033
89104	- renumbering of 88481, above	8032
89105	- renumbering of 88482, above	
89106	- renumbering of 88483, above	8032
89107	- renumbering of 88484, above	8033
89126	- renumbering of 88453, above	10006

Double-Faced

The first group of these records in each numerical series contained couplings of earlier single-faced selections. To avoid repetition, the titles of these pairings are not given - just the former single-faced numbers.

740 - 64138 and 64432	749 - 64252 and 66096	758 - 64311 and 64341
741 - 64699 and 64878	750 - 64495 and 64803	759 - 64205 and 64434
742 - 64302 and 64340	751 - 64423 and 64437	760 - 64375 and 64496
743 - 64316 and 64926	752 - 64559 and 64606	761 - 64546 and 64603
744 - 64428 and 64726	753 - 64153 and 64329	762 - 64818 and 64982
745 - 64310 and 64430	754 - 64120 and 64318	763 - 64117 and 64326
746 - 64180 and 64259	755 - 64778 and 64785	764 - 64317 and 64342
747 - 64433 and 64599	756 - 64665 and 64666	765 - 64174 and 64901
748 - 64825 and 64962	757 - 64578 and 66146	766 - 64694 and 64696

(To be continued)

ALVIN HECKARD

R.D. #1, BOX 88

LEWISTOWN, PA. 17044

PHONOGRAPH PARTS WANT LIST

Edison Gem

Two Speed Attachment
Lid
Morning Glory Horn
Horn Crane
Mandrel
Motor Parts
Governor

Standard Talking Machine, Open Type,
Same as Columbia AU
Tone Arm

Lyra Base Type Cylinder Phonograph
Leveling Screw
Horn

Edison Standard

Carriage for Model N Reprodncer
Cygnnet Horn Crane
14" Horn, Original Only
Lid for Square Top Model

Harmony Model 12
Reproducer, or Just Part to Hold
Crank Escutcheon Needle

Victor Monarch Special - Front Mount
Tone Arm
Reproducer
Crank

Edison Home - Suitcase Type

Automatic Reprodncer
14" Brass Horn
Handle, Different than Regular
Edison Handle
Maid Spring
Carriage for Model N Reprodncer

Victor E - Rear Mount
Tone Arm, 1" Opening
Elbow
Crank

Edison Fireside

K Reprodncer
Lid
Horn
Crane

Victor III, IV, or V
Oak Case with Motor and Turntable

Zon-O-Phone Concert Grand
Horn Support Arm
Stop-Start Spring

Edison Triumph

Case with Banner Decal
Square Hole Crank
Governor

Busy Bee Disc

Reproducer
Crank
Horn
Turntable, or Just Tab to Fit Slot
in record

Edison Reprodncer Parts

Hinge Blocks
R or S Fantail Weight
C Top
Diamond Disc Needles

US Junior

Any Parts or Information

Small Disc Phono, Make Unknown
Reproducer with 7/16" Neck.

Columbia AO

Lid, 8 x 12 x 5 1/4
Corner Column for Cabinet
14" Aluminum Horn

Records

Busy Bee Cylinders or Discs
5" Diameter Cylinders
6" Long Cylinders
7" or Smaller One Sided Records
12" Edison Discs

Columbia AT

Case
Mechanism that holds Horn & Repro.

Pre-1930 Radios, Tubes, Parts,
Literature

Columbia BI

Rear Mount Bracket
Stop-Start Knob
Nickel Horn, 17 1/2" long, 21 1/4" Bell

Scanning Disc TV

Pre-1950 TV's with 7" or smaller
Screen

Columbia AK

Horn Support Arm, Approx. 8" Long
Crank

Any Other Phono Parts - Send List

Records, 78's, Pre-1930's All kinds, Red Seal, etc., but mostly popular. Free list send to

RECORDS
R.R. 1, Box 54
Vestal, New York 13850

Wanted to Buy - Records by Al Jolson, Harry Lauder and Eddie Cantor on any labels. I also would like to purchase a copy of Victor 87294 "Over There" by Caruso. Send lists and prices to: Tom White, 1947 James Street, Monroeville, Pa. 15146

Wanted: Edison and other cylinders in good condition with boxes. Specialty is Accordion, Violin, Al Bernard. Will buy bulk lots. Phonograph related items wanted. Steve Ramm, 5 Morningside Drive, Trenton, New Jersey 08618

A note to subscribers: Over the past year we have had a little difficulty with the postal service! Every so often we hear from a customer who received a packet of labels or a poster in terrible condition; once in awhile someone writes to say he never received an order. If this should happen to you, we'd like to know about it. If THE GRAPHIC arrives mangled, let us know and we'll send another. Almost everything we send is over one ounce and we send it via third class mail - it is prohibitively expensive to use first class nowadays - and apparently third class is given the poorest consideration in its handling.

Will trade my duplicate record catalogue supplements for yours - send for list. Martin Bryan, c/o THE GRAPHIC

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NAPCO NOTES

It is to be regretted that a few errors crept into the printing of Mr. Stone's article about Louis Graveure in the last issue. Kindly make these corrections:

- p. 1, par. 4: for "1916-17," read "1915-16"
for "illustrative," read "illustrious"
p. 3, line 3: for "messe-di-voce," read "messa-di-voce"

Irving Levin sends these notes regarding the Lemmoné recordings found in the Victor 60000 and 70000 series:

70023	appeared	doubled	as	55111-B
70029	"	"	"	55111-A
70032	"	"	"	55110-A
70041	"	"	"	55109-A
70074	"	"	"	55110-B

"You might be interested in knowing that U.S. Victor never paired any of Lemmoné's 60000 series - other than 60029, 'Distant Voices' with 60034, 'Menuett' - a harp solo! - which you indicated in issue No. 7. However, I did see the following pairing in an English advertisement:

(HMV?) E. 192-
Andalouse (Pessard) (Vic. 60027)
Spinning Wheel (Spindler) (60026)"

Another GRAPHIC reader appeals to all other readers to send him information regarding National Music Lovers. He says that it is not practical to list the numbers he already has information on, as N.M.L. had a nasty habit of duplicating numbers! Contact: Dave Cotter, 3051 Colonial Way #3, San Jose, California 95128. By the way, Dave has promised to do an article for us one of these days on National Music Lovers.

Lastly, Edward Martin of Cleveland asks a question and we invite readers to send suggestions. "Can you tell me the best way to know when 78 RPM records are worn out? I purchased an album that looked like new but it was very scratchy and noisy."

New Amberola Phon. Co.
133 Main Street
St. Johnsbury, Vt. 05819

John J. Nagy
Rural Route 1 - Box 42
Walcott
Iowa 52773

Third Class

